The most typical expression of Philippine art is to be seen in the hundreds of old and beautiful churches which are found scattered over the Islands. They are solid structures which have defied the elements and destructive earthquakes.

Of Byzantine and early Renaissance architecture, the lines of these churches are simple and their interiors satisfying in religious appeal. The imposing churches stand as monuments to untold sacrifices of the craftsmen who were responsible for their creation.

Foremost among Philippine churches is the San Augustin Church and Convent, the Philippines' most ancient structure, located at the corner of *Calles* General Luna and Real in Manila's Walled City. Completed as it now stands at the beginning of the sixteenth century, miraculously it has escaped the ravages of man,and nature. Possibly one reason for its sturdiness is the foundation, which is said to be egg-shaped.

Another reason is its retaining walls and buttresses, which average thirteen feet in thickness. But the most remarkable feature of the church is the ceiling of solid, hewn stone. In the little room between the altar and the vestry the terms for the American occupation of Manila were signed. In the church lie buried Spain's noblest dead.

Utility more than beauty was aimed at in the construction of most public buildings in the Philippines of the present era. A standardized type in non-poetical cement was cheaper and more practical than variegated expressions of the architect's vision. The exceptions have been a few of the provincial capitols, the pillared halls of the University of the Philip-

pines along Grecian lines, the Legislative Building, the building of the Bureau of Posts, and the Metropolitan Theater. The three last named, located not far apart in Manila, are the children of Juan M. Arellano, the Filipino architect, himself an artist of no mean repute, who in spite of the handicaps imposed by an unfeeling government, yet managed to produce beautiful structures.